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ABSTRACT

One of a series of 18, this Child Develcpment Associate (CDA) training mcdule provides a guide tc promoting acute hearing and sound discrimination in ycung children thrcugh both group and self-selected mus.c activities. Upon completion of this module the trainee is expected to be able to provide daily music experiences; emphasize enjcyment cf and participation in music activities; provide a music center; plan, execute, and evaluate at least five learning experiences in music; execute and evaluate a minimum of five incidental learning experiences; utilize music to guide children's behavicr and to adjust the noise level of a classroom; utilize music as a resource for teaching skills and concepts in other areas; and provide music activities to develop children's auditory and motor skills. Early sections cf the module define terms and suggest a procedure by which trainees can evaluate their strengths and weaknesses. Subsequent chapters fccus on the function of music for the preschool, teaching music in the preschool, and activity development. The module also provides 14 learning activities, ranging from resource unit development tc stories for music. Supplemental books and pamphlets are listed. (BH)

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CHILD DEVELOPMENT ASSOCIATE

PS011435

Musicology

OKLAHOMA C.D.A. ADVISORY COUNCIL AND OSCAR ROSE JUNIOR COLLEGE

CHILD DEVELOPMENT ASSOCIATE

The Child Development Associate Pilot Project, funded by the U. S. Department of Health, Education and Welfare, Region VI, Office of Child Development, was awarded to Eastern Oklahoma State College in the fall of 1973, where during the next two years, draft materials for competency-based training was developed. In the fall of 1975, Oscar Rose Junior College was contracted to review and revise the materials for publication. The following individuals have provided the expertise and assistance for completion of the Oklahoma Child Development Associate curriculum materials.

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CHAPTER I.

INTRODUCTION

RATIONALE

Creativity, muscle development, and coordination skills can all be derived from music activities in the young child's curriculum. Auditory development begins before birth and must be stimulated after the child is born to promote acute hearing and sound discrimination.

The teacher of young children has the responsibility for providing a variety of music activities to meet these needs of children. Both group and self-selected activities should be available in an organized music center to promote listening, language, and motor skills.

A preoccupation with perfect sound is often a limiting factor in music activities. The teacher must be able to encourage children to participate in music activities for their own sake and their aid to development.

Accomplishment of the objectives in this area will foster the individual's development of the following competencies as defined by the Child Development Associate Consortium:

Competencies:

II. Advances physical and intellectual competence.

III. Builds positive self-concept and individual strength.

IV. Promotes positive functioning of children and adults in a group.

OBJECTIVES

Upon completion of this area the trainee will be able to:

1. Demonstrate the importance of music in the young child's curriculum by providing opportunities daily for experiences with music and/or the development of music concepts.

2. Emphasize the importance of their enjoyment and participation in music rather than perfect sound in music activities for children.

3. Provide a music center and appropriate materials for the development of music concepts in children.

4. Plan, execute, and evaluate a minimum of five learning experiences in music.

5. Execute and evaluate a minimum of five incidental learning experiences for developing music concepts and free expression.

6. Utilize music as a technique for guiding children's behavior and adjusting the noise level of the classroom.

7. Utilize music as a tool for teaching concepts not specifically related to music, such as: fine motor development through using musical instruments.

8. Provide music activities to develop auditory skills in children.

9. Provide music activities to develop motor skill---fine and gross---in children.

CHAPTER II.

DEFINITION OF TERMS

1. Beat---A regular and rhythmical unit of time.

2. Creating (in music)---Organizing music skills and music concepts into new and novel combinations.

3. Creative movement---The expression of ideas and feelings through bodily movement. It is characterized by being spontaneous, uninhibited and unstructured.

4. Dynamics---Intensity in musical sound; loudness and softness.

5. Form---Basic pattern of a song.

6. Harmony---Combination of several pitches at once.

7. Melody---The tune.

8. Music---The art and science of combining tones in varying melody and harmony, especially for a composition.

9. Rhythm---A regulated pattern formed by long or short notes.

10. Tempo---Speed of a musical composition. How fast it is to be played or sung.

11. Tone---The characteristic quality of sound that distinguishes one voice or musical instrument from another.

CHAPTER III.

SELF-EVALUATION

To determine your competence in this area, read through the rationale and objectives in Chapter I and check those which you can perform successfully. This will provide an indication of your strengths and weaknesses.

Discuss this evaluation with the trainer/supervisor to determine the classroom and field experiences that will enable you to demonstrate competence in each objective.

If your self-evaluation and interview indicate that you can demonstrate competence in each objective, request an advanced-standing examination from your trainer.

CHAPTER IV.

FUNCTION OF MUSIC FOR THE PRESCHOOL

RATIONALE

Music is another form of expression for young children involving sound, movement and the use of the whole body. All other learning areas can be enhanced and enlarged through the use of music. Children will develop listening skills, enjoy music physically as well as aesthetically, experience feelings of success and have a resource for living through exploration of sound and music in a well-planned program.

ESSENTIAL CONTENT INFORMATION

I. Objectives of the Preschool Music Program:

The preschool music program should contribute to each of the following in the young child's development.

A. Promotion of musical appreciation and enjoyment.

B. Promotion of aesthetic awareness.

C. Enhancement of listening skills including the auditory perception faculty.

D. Development and extention of voice range.

E. Promotion of body awareness and motor control.

F. Development of emotional capacities through sound and music.

G. Enhancement of intellectual development.

II. Components of a Preschool Music Program:

Prekindergarten children should have experiences with the following: music, singing, moving, and creating their own musical experiences.

A. Listening---The foundation on which all other music skills are developed. Children must learn to listen before they can move to musical sounds.

B. Singing---Every child who can talk can sing. Some children will take longer to learn the melody or words (or both) than others, but each child is capable of singing.

C. Rhythmic Movement---Movement seems to be an integral part of every music skill. It is difficult to sing a song without accompanying it with movement. The very act of singing itself is a form of movement. It is hard to imagine playing an instrument without moving. The skill of creating usually involves some form of movement.

D. Playing Instruments---Often adults think of musical instruments as expensive items requiring great technical skill. However, technical skill is not necessary in order for children to successfully use many kinds of musical instruments. Control of body movements and discrimination are necessary to play instruments; both can be learned in the preschool classroom.

E. Creating Music---When young children have had a variety of experiences in the skills of listening, singing, moving and playing instruments and with some of the concepts of music, they begin to create their own musical expressions. The act of creating is not simply a matter of random expression and exploration; it is the ability to organize music skills and music concepts into new and novel combinations.

III. Developmental Sequence of Music Activities:

The following musical activities are presented in the sequence in which they will be accomplished. However, preschool children will not accomplish all activities for each skill.

A. Listening Skills.

1. They are involved with one activity, but listen just enough to be aware of what is being sung or played.

2. They enjoy a short song, recording or instrument with an adult or alone.

3. They enjoy a short song, recording or an instrument with a few other children.

4. They participate in these activities with entire group.

5. They listen and analyze what is heard and can distinguish between loud and soft or happy and sad music.

6. They can listen to their own singing and playing in order to correct or to match tones.

7. They can listen to accompaniments for rhythmic responses.

B. Singing Skills.

1. They enjoy listening to songs sung by another and themselves; sing spontaneously during play.

2. They respond to songs sung by another with actions.

3. They join another's singing with a word or phrase.

4. They sing with an adult or group, although they may not be in time with the group and may not use the same words.

5. They sing with adult or group while matching tones.

6. They sing individually.

7. They select and request favorite songs.

8. They recognize songs others sing or play.

9. They acquire a repertoire of songs.

10. They sing with a tune.

C. Rhythmic Movement.

1. They express rhythm through making random movements using large muscles.

2. They move rhythmically in their own way for a short while.

3. They respond when the teacher emphasizes movement with accompaniment.

4. They move at fast tempo before following slower tempo.

5. They adjust bodily movements to accompaniment of regular beat.

6. They adjust bodily movements to accompaniment which involves contrasts in rhythm or mood.

7. They acquire concepts of musical terms---high-low; short-long; fast-slow; and express them through movements.

D. Play Instruments.

1. They manipulate and experiment with instruments.

2. They become aware of differences in sounds in relation to the ways instruments are played.

3. They come to recognize sounds of various instruments.

4. They use instruments as accompaniment to their movement.

5. They listen to music and indentify the instrument by sound.

6. They play instruments and respond accurately to tempo of other instruments.

7. They play instrument along with a small group of children.

8. They are interested in instruments that adults play.

9. They learn names of better known instruments.

10. They identify sounds of different instruments and recognize them when they are being used in a musical selection.

E. Creating Music.

1. They chant during play activities. This may be in form of experimenting with sounds.

2. They experiment with instruments and sounds.

3. They suggest new words for a song.

4. They create extra verses for a song.

5. They choose appropriate instruments to accompany a song or a recording.

6. They interpret musical moods in rhythmic movement.

7. They act out a song.

8. They make up a song cooperatively.

9. They create songs individually.

10. They create original melodies.

IV. Elements of Music:

The following are tools for the teacher to use in planning music experiences for young children. However, children are not expected to learn this vocabulary.

A. Rhythm---This refers to a regulated pattern by long or short notes. There are several sub-elements of this element:

1. Beat---A regular and rhythmical unit of time, such as each beat in a measure.

2. Accent---Suggests that a special stress be given to a musical note within a phrase.

3. Pattern---Refers to the design of the rhythm such as long or short.

4. Rest---An interval of silence corresponding to one of the possible time values within the measure.

B. Tempo---The relative speed of a musical composition. How fast or slow the song is to be sung or played.

C. Melody---The music of the song. It is the pleasing succession or an arrangement of individual sounds or single notes. There are three sub-elements of melody.

1. Pitch---The sound frequency of any given musical tone. In simple terms it is how high or how low a note is.

2. Direction---Indicates the line a melody takes leading to a particular end or goal. Try stopping any song at the end of the next to the last line and see how it makes you feel, such as "There's a Little Wheel a Turnin' in My Heart."

3. Shape---The characteristic way a song goes up and down.

D. Tone Quality (Timbre)---The characteristic of a sound that distinguishes it from other sounds of the same pitch and volume. The distinctive tone of a musical instrument, a voice or a voiced speech sound.

Example: The same note played on a piano, a song bell and a violin is identical in pitch but has a different sound quality in each instrument.

E. Dynamics---The musical concept that deals with the variation in force or intensity in musical sound (that is, loud and soft and their variations). Musical sound can get loud or soft gradually, or musical sounds all of a sudden can become very loud or very soft. This is sometimes called accent.

Example: Children can listen to musical selections and identify the ones that are loud and the ones that are soft.

F. Harmony---The pleasing interaction or appropriate combination of several pitches at once. This forms what is known as a chord. Harmony is also the progression of chords and their relationship to one another.

G. Form---Songs have a beginning, a middle, and an end. They often have introductory passages and codas. Some songs have verses and refrains; these elements in varied arrangements form the basic pattern for a given song or musical composition. They provide unity and contrast in music.

CHAPTER V.

TEACHING MUSIC IN THE PRESCHOOL

RATIONALE

It is easy to assume that preschool children know how to listen and what to listen for in music, that they know how to sing, to move and to create their own musical experience. It is true that most preschool children have some of these skills. Movement to the young child is as natural as breathing. It is important to provide children with a wide variety of experiences in the music program so they can develop musical skills and broaden the use of these skills.

ESSENTIAL CONTENT INFORMATION

I. Sequence for Teaching Music Skills:

- A. Listening.
- B. Moving.
- C. Singing.
- D. Playing Instruments.
- E. Creating Music.

II. Techniques for Teaching Music Skills:

- A. Listening Skills.
  - 1. Provide a variety of musical listening experiences.
    - a. Different purposes---mood, rhythmic response, stories in music, sounds.

b. Different types.

(1) Recordings---Vocal and instrumental.

(2) Instruments---Teacher plays piano; father plays a horn; another child plays with a rhythm stick.

(3) Singing---Teacher sings; mother sings; another child sings.

c. Individual and in a group.

d. Resource people---Sing or play an instrument

2. Examples of other listening activities.

a. What animal am I?

The teacher makes the sounds associated with familiar animals (cat, dog, mouse, kitten, duck, hen, chick, rooster, donkey, pig, cow, horse, turkey, frog) and the children name the animals.

b. What do you hear?

Choose a time of the day when the children can hear sounds on the street, in the halls, or in the classroom. The teacher may say, "Let's all sit as quietly as we can. Now what different sounds can you hear?" (Clock ticking, car going by, steps in the hall, whistle, dog barking, car horns.) Another time she may say, "I hear a sound in the hall. What is it?" "I hear the sound of a clock. Can you make that sound?" "I hear the sound of an airplane overhead. Can you make that sound?" "Can you use your voice to show me how the sound of the airplane is different as it gets farther away?" "I hear a truck horn. "Can you make that sound?"

c. Stories may be used to help make children aware of pitch. The Three Bears is an example of a story whose charm is largely due to the pitch differences in the voices of the characters. Sometimes the same character may change pitch, as the Little Engine's voice does by using words of high pitch when the Engine says, panting with effort, "I think I can." And then by lowering the tone triumphantly, imitate the Engine saying, "I thought I could." Using the terms high and low gives the children a purpose for listening to detect these qualities of voice.

d. Children can be helped to become aware of the timbre of sounds by letting them try to identify the instrument or agent that produces the various sounds. One child stands behind a screen and shakes a rattle, turns an egg beater, sweeps with a broom, claps hands, uses the pencil sharpener, blows a whistle, toots a horn, saws a piece of wood, or does any familiar act with a sound. Other children guess what this child is doing from the sound. Use descriptive words wherever possible, such as whir, swish, rattle, crash, bang, click, squeek, murmur, rumble, snort, hiss, gurgle, etc., in referring to these sounds and others that occur during the day.

Note: These are only a sample of the many types of activities which can be used to enhance listening skills.

B. Creative Movement.

1. Implementing.

a. Provide space and opportunity for movement.

b. Observe children's movements and their tempo. Accompany them with a piano, percussion instrument, or by clapping in the appropriate tempo. The children set the pace.

c. Encourage children to move as they wish when they hear music.

d. As children try some new movements, the teacher should imitate them.

e. Move from one kind of movement to another, pacing the interest of the children.

f. The teacher should encourage a minimum of spoken suggestions.

g. The teacher should encourage a feeling of mutual appreciation.

h. There should be an abundance of fresh air in the room.

i. Teach children to stop in place when the music stops.

j. Help the children with transition from moving rhythmically in their own tempo to moving to an accompaniment.

k. Provide accompaniments in faster tempos, using those that invite the slower, more deliberate movements at a later time. Vary soft and loud tones.

C. Singing Skills.

1. Introducing a Song.

a. To introduce a song, the teacher should sing it instead of using a record player which is much more impersonal.

b. Sing songs slowly and distinctly.

c. Do not expect responses from all children the first or second time they hear the song.

d. Encourage children to sing, even when they are not singing the right tune.

e. Do not drill children on singing either words or music.

f. Sing songs straight through and let the children catch what they can; after enough exposure to the song, they can learn it.

2. Development of Singing.

a. Children are at differing levels in the developmental sequence. Do not expect the same response of all children.

(1) Play the piano or a recording while children are in the block corner; some children may come to the piano. (You may also play the autoharp, guitar or a record.)

(2) Sing a lullaby or some appropriate song for activities in the doll corner to the child.

(3) Some children learn words easily and sing with teacher; accept this along with the response of an occasional words and a happy, eager expression. Avoid such statements as, "Now let's all sing." "Jane knows all the words. Jane, sing them for us. Now listen so you can learn the words too."

Jane can sing alone for the group, yes--- but not as a model which may discourage others.

b. Present songs of varying length, tonal range, and content.

c. Provide some opportunities for chanting which permits individual and group responses. For example; "Someone has a new doll. Who gave it to you?" "_____" (the child responds) or "Which is bigger the elephant or the box?" "_____" (the group responds).

d. Limit the length of group musical experiences, taking into account the attention span of the group. A few songs, well selected, sung happily and enjoyed can be of much more value than a longer period in which children may lose interest.

e. Select songs within the expected voice range of the young child. Many songs are written too high.

f. Provide a variety in the types of songs: religious songs, songs about holidays, the here and now everyday experiences, counting, folk songs, familiar songs.

g. Allow the chilren to differentiate between high and low pitches.

h. Allow children to differentiate between loud and soft tones.

i. Allow children to differentiate between fast and slow tempos.

j. Provide experiences for children to pitch songs within their voice range.

k. Provide experiences for them to learn many songs ---beginning with short, simple ones.

_l. Provide experience for them to learn tone calls by imitating and matching the tones of teacher. (Play "Match My Train Whistle---toot toot, teacher; toot toot, children; the teacher changes pitch of whistle next toot).

D. Playing Instruments.

1. Have ample space for creative movement and musical games.

2. Have a brief plan listing five or six activities from the list of content based on selected objectives.

3. Provide many opportunities to respond to the beat or melodic rhythm with different parts of the body before instruments are given to children.

4. Demonstrate how the instrument can be used and give each child a chance to examine and handle the instrument.

5. Place instruments so they are available to the children, and provide opportunity for them to experiment freely. Expect "noise" at first. Use instruments both inside and out of doors. Avoid showing them "how to hold instruments." Help them evaluate sound in relation to the way they hold the tambourine or triangle. "Which way sounds better?"

6. Play music and ask the children to listen and to decide which instrument will be appropriate. Play music again and have them accompany with their instruments. Let them choose the instrument appropriate for a certain rhythm, such as an Indian Dance or a Funny Clown. Avoid such statements as, "All drums play" or "All together, play." Listening and responding creatively help children to develop sensitivity to mood, good listening habits, and auditory acuity and discrimination. Such procedure is followed first for individual children and later for the group. The formal rhythm band often requires strict conformity and adherence to the pattern designed by the teacher, which may tend to discourage creative and responses.

7. Children take turns playing in their own way.

8. The teacher should anncunce to the children that the new instrument will be available for individual turns later.

9. Limit the number and variety of instruments to three or four at a time.

10. Establish the start and finish when playing instruments so everyone will begin and end together.

E. Creating Music.

1. While suggestions here are limited largely to singing, this is not intended to imply that singing is the only musical experience which lends itself to the creative approach.

2. Create a permissive atmosphere in which the children feel free to chant and sing as they work and play.

3. Select songs containing words and phrases for which other words may be substituted.

4. Sing an animal song to children. Then ask a question such as, "Can you think of another animal which makes a sound?"

5. Permit the children to listen to the song or recording and then select an instrument for accompaniment.

6. Play recordings characterized by a mood or moods. Let the children listen and respond. Properties such as scarves or flags may be helpful in interpreting the mood.

7. Use songs with words that give clues to movement, or singing games.

III. The Teacher's Role in the Preschool Music Program:

Music periods are sometimes completely planned and controlled by the teacher and sometimes occur spontaneously. Each of these kinds of experiences will be helpful to some children. The former type may discourage participation by some children and the latter may not be effective for children who are timid or inhibited. Therefore, both kinds of experiences and modifications of these types should be provided. A skillful teacher gives enough support for children who need direction, encouraging rather than forcing all children to participate.

A. Planning the Music Program.

1. Discover the developmental level of each child and plan individual experiences which will be beneficial.

2. Have a daily music period of fifteen to thirty minutes, depending upon the children's interest and participations.

3. Intersperse additional non-structured music periods throughout the day.

4. Develop a wide repertoire of resources for use with various musical activities---songs for singing, records, use of rhythm instruments, etc.---which are readily available.

5. Learn a number of songs to use spontaneously at the right moment.

6. Store rhythm instruments so that they are easily accessible to the children.

7. Provide props and dress-up clothes to encourage creative movement.

8. Consider the interests, concepts, and abilities of the group and plan to help the children benefit from first-hand experiences.

9. Have ample space for all musical activities.

B. Implementing the Music Program.

1. Incorporate music into other activities---creative play, dramatic play, free play, snack time.

2. Keep singing time moving with new and known songs. Planning to give children time to make song choices may slow down the activity enough that the children become bored and restless.

3. Honor children's spontaneous song requests during singing.

4. Encourage use of music through spontaneous expression both indoors and outdoors. Do this with pictures, stories, ideas.

5. Pick up the rhythmic movements of the children rather than expecting them to conform to a set tempo.

6. Provide opportunities for rhythmic expression.

7. Be selective in the use of records.

8. Be flexible in the use of rhythm instruments. Children need time to explore.

C. Guiding Behavior in the Music Program.

1. Keep groups small.

2. Establish limits for attention and behavior in the use of music when the children first meet.

3. Remove from view distracting objects such as wheel toys.

4. Conduct music experiences in familiar surroundings; otherwise everyone may want to explore.

5. Have all materials to be used available beforehand.

6. Conduct music period at a time when children are rested and not excited.

7. Vary the music period for younger children to include singing, listening and movement.

8. When children become tired or restless, move to another activity.

CHAPTER VI.

ACTIVITY DEVELOPMENT

RATIONALE

Activities for young children must be organized to be effective and require evaluation to determine their effectiveness. Through the use of an activity file card system the individual teacher can better organize his/her time to meet the individual needs of children.

When activity plans are written in a uniform fashion a volunteer, substitute, or aide can become familiar with what is being done. In addition, the file cards provide a useful reference for future teaching of young children.

ESSENTIAL CONTENT INFORMATION

I. Components of an Activity Card.

A. Curriculum Area: e.g., Science.

B. Topic: The theme or area of study, e.g., Plants.

C. Teacher Goal: The overall purpose of the learning activity.

D. Performance Objective: The behavior(s) that the child should be able to perform upon completion of the activity.

E. Materials: A listing of all the items needed for carrying out the activity.

F. Procedure: A sequential listing of all the steps involved in carrying out the activity.

G. Evaluation: A critique of the activity to see whether the performance objectives were accomplished. The evaluation would also include statements useful for future reference about how the activity could be improved, appropriateness to this group level, etc.

II. Setting Up the Activity Card File.

A. A Suggested Curriculum Division.

1. Art.
2. Body Skills.
3. Family.
4. Health.
5. Language.
6. Mathematics.
7. Music.
8. Nutrition.
9. Play.
10. Safety.
11. Science.
12. Self-Concept.
13. Social Science.

B. Procedures for Developing the Activity Card File.

1. Obtain a 5" x 8" file box and file cards.
2. Divide the file into your chosen curriculum divisions.
3. Develop learning activities for each curriculum division to carry out your yearly and weekly program plans.

III. Activity File Card.

Reduced Sample:

Curriculum Area
(Topic)

Teacher Goal:

Objective(s):

Materials:

Procedures:

Evaluation:

SAMPLE ACTIVITY FILE CARD - MUSIC

Curriculum Area

Music
Rhythm

Teacher Goal: Mimic rhythm patterns.

Objective(s): Given two wooden sticks, each child will be able to copy rhythm patterns by tapping the sticks together to the pattern played on a record.

Materials: Record player, records with rhythms, wooden sticks.

Procedures: Distribute wooden sticks and discuss what they are and their use. Demonstrate and discuss rhythm. Play rhythm record and demonstrate rhythm pattern. Children participate.

Evaluation: Not enough sets of sticks; use one stick and the floor or cardboard boxes per child. All participated. Follow-up with original patterns for others to follow.

CHAPTER VII.

LEARNING ACTIVITIES

RESOURCE UNIT DEVELOPMENT

Develop a file of five (5) resource units for teaching various concepts of music. These units should be written on 5" x 8" cards for use with the activity file cards which specify the information for teaching the concepts.

Each resource unit will include the "Resource Unit Card" and "Activity File Cards" for teaching the concept. (Use the standard "Resource Unit Card" and the standard "Activity File Card" developed for the CDA program.)

TO BE TURNED IN:

Duplicates of the five "Resource Unit Cards."

NOTE: Activity File Cards to teach the concepts listed on the "Resource Unit Cards" should be developed, but are not to be turned in as a part of this assignment.

RESOURCE UNIT CARD

(Reduced Sample)

Learning Center:			Curriculum Area:		
Concept	Books, Stories, Films	Poems, Finger-plays	Songs, Rhythms, Records	Dramatic Play Themes	Outdoor Activities

(Reverse Side)

Learning Center:			Curriculum Area:		
Concept	Art Activities	Field Trips	Cooking Experiences	Community Visitors	Other

MUSIC RESOURCES INVENTORY

Take an inventory of the materials that you presently have in your room that can be used in the child's learning of music concepts. Write down at least ten of these. Then do the following with each of the ten items:

1. State the music concept that a child could learn with that item.

2. Briefly describe the way in which the item could be used (by the teacher or the child) for learning that music concept.

The format for this assignment is illustrated on the following page.

TO BE TURNED IN:

Your completed inventory form.

Material	Concept to be Learned	How the Item Will be Used for Learning

Learning Activity #2
(Continued)

RESOURCE INVENTORY ADDITIONS

Refer to Learning Activity #2: Music Resource Inventory. Think of other materials that could be added to expand your music center, and write these down on the attached form.

Select ten of these items, and write beside each the music concept that could be taught and the way the item could be used for learning the concept.

TO BE TURNED IN:

Your completed Inventory Additions Form.

Material to be Added	Concept to be Learned	How the Item Will be Used for Learning

Learning Activity #3
(Continued)

LEARNING CENTER - MUSIC

Evaluate the learning center for music in your classroom according to the criteria listed on the attached form. If this center is not currently being used, evaluate it when it is in operation.

To complete the assignment, refer to the qualities found in a good learning center and your resource inventory.

TO BE TURNED IN:

The completed evaluation form of the learning center.

OBSERVATION GUIDE FOR LEARNING CENTERS

I. Interest Centers (general)

A. List the interest centers you see.
B. Are they easily identified? How?
C. Are the quiet centers separated away from the noisy areas?
D. Are they attractive and inviting?
E. Which has attracted the most children? Fewest?

II. Materials and Equipment

A. Is there a good variety?
B. Are materials available to the children?
C. Are they appropriate to the development needs of the children?

III. Pupil-Teacher Interaction

A. What is the pupil-teacher ratio?
B. Do the children behave well when the teacher is looking and badly when the teacher is not watching? Which ones?
C. Does the teacher ever physically express affection for the children?
D. Are concern and understanding expressed for the overly-aggressive child? Tell about it.
E. Are there any "loners" among the children? Who? Can you explain their behavior? Do you notice any adult interaction with these children?
F. Look for positive guidance techniques which are used.
G. How are transition times handled?

1. Is there an advance notice given?
2. Were the children lined up or did they move naturally under supervision?
3. How were the slower children handled?

IV. Music Learning Center

A. What learning centers are available?
B. Is there a music center?
C. Is it arranged as a distinct learning center within the environment?
D. Is it together or separate from similar areas?
E. Are there materials available for experiences in the safety center?
F. Is the center arranged to allow the child to explore independently?
G. Is the center attractive and inviting?
H. Is there anything in it that could serve to stimulate curiosity?
I. Are there currently music experiences for self-selected activities?
J. Are there currently-planned music experiences for group activities?
K. List all the equipment that you see in the music center. Are many children attracted to it? Can you suggest any additions or improvements?

V. Physical Setting

A. Draw a diagram of the room, locating all learning centers. Specifically note the placement of the music center.

B. What changes could be made in the room to improve the physical arrangement and utilization of the music center? Be specific.

ACTIVITY FILE CARDS

Develop at least five (5) activities for children in music. Use the uniform activity file card developed by the CDA program for writing up your activities.

(Reduced Sample Card)

Curriculum Area
(Topic)

Teacher Goal:

Objective(s):

Materials:

Procedures:

Evaluation:

TO BE TURNED IN:

Duplicates of the five activity cards, after the activities have been presented.

CONSTRUCTION OF VISUAL AIDS

A. Instructions

1. Construct a visual aid for music.

2. The visual aid will be used for teaching a concept from one of the activity file cards that you developed for Learning Activity #5.

B. Evaluation

After your visual aid has been used, evaluate it according to the following:

a. Effectiveness in teaching the stated goal and concepts for the content area, according to your activity file cards.

b. Attractiveness, durability, originality.

TO BE TURNED IN:

1. A neatly-written description and sketch of the visual aid.

2. A neatly-written description of your evaluation of the visual aid.

COMMUNITY VISITOR - MUSIC

Invite a person in a music profession from your community to come to your center to talk about or teach some aspect of music. This person could be a piano teacher, a local musician, a choir director, etc.

EVALUATION:

After the person has talked to your class, evaluate the effectiveness of the presentation according to the following:

1. Did the theme of the music professional's visit fit into your program for the week?

2. Did you prepare the children well enough beforehand so that they benefitted from the visit?

3. Did you prepare the professional for the visit so that he/she was able to communicate well with the children?

4. Give an example of one child's behavior which showed that he/she learned something from the guest.

5. Could you have done anything differently in preparing for your guest that would have made the visit more effective for the children?

6. What follow-up activities have you done to reinforce the principles or concepts presented by the visitor?

TO BE TURNED IN:

A written evaluation of the visit of a music professional to your classroom, which includes items 1 through 6 of Evaluation, plus any other important information.

PLANNING AND CONDUCTING A FIELD TRIP FOR YOUNG CHILDREN

All students are to plan and conduct a field trip for the various groups of preschool children by completing the following steps:

A. Select and plan a field trip appropriate for your group of preschool children, according to the criteria given for their learning of music concepts.

B. Write a report, in outline form, describing what you did for each step.

C. Fill out the safety checklist (attached).

D. Discuss, in a short paragraph, how your planning for the trip could have been improved.

TO BE TURNED IN:

1. A report, in outline form, on a field trip which you actually conducted with your children.

2. A short paragraph describing how your planning could have been improved.

3. Safety checklist.

HOW TO PLAN A FIELD TRIP

1. Decide on the purpose of the field trip (in this case, the children's learning of music concepts), and decide whether this is the best way for achieving your learning goal. Among the general questions to ask yourself in regard to a field trip are the following:

   a. Is the length of time required appropriate for the age of the children? Will their routines of eating and sleeping be disturbed? Will they become overtired?

   b. Are the learning experiences to be gained appropriate for the age of the children?

   c. Is this an experience that the children have already had with their parents?

   d. Is the security of any child going to be threatened by leaving school with a stranger who might be helping with the field trip?

2. When a field trip is decided upon as an effective way for helping the children learn certain concepts or gain specific understandings, then list and clarify the objectives for the trip.

3. Select appropriate destination.

4. Obtain administrative approval. Investigate and observe school policies.

5. Contact the place to be visited. Get the name of your contact and discuss the following:

   a. Date
   b. Time of arrival
   c. Duration of trip
   d. Size of group (number of children and adults)
   e. Purpose of trip

6. Make a preliminary visit to gain a better understanding of what the location has to offer. Checklist for preliminary trip:

   a. Anticipate safety hazards
   b. Outline itinerary
   c. Obtain available materials (brochures, literature or pictures)
   d. Determine whether the site fulfills the purposes of the trip
   e. Make detailed plans

7. Confirm the trip by letter or telephone.

8. Obtain written permission from parents. Use forms which state that you will take every reasonable precaution to safeguard the child, but should any unavoidable accident occur, the parent will not hold you or the center responsible. Also, include the following information in "A letter to the parents":

   a. Date
   b. Time
   c. Destination
   d. Means of transportation
   e. The need for money, snack or sack lunch
   f. Appropriate clothing

9. Plan with the children. Tell them beforehand about the trip. This depends on the age of the children and how "big" or important the trip is. Yet never announce it more than two (2) weeks ahead, even for five-year-olds. Stimulate their curiosity by asking open-ended questions, showing appropriate pictures, posters or objects. Draw out questions from them on what they would like to find out. If you use a calendar with the children, let them mark it to indicate the day of the trip. Every day let the children count up to see how many more days until the trip.

10. Arrange transportation. If private cars are used, be sure that the parents have adequate liability insurance. Arrange to have two adults in each car, with one in the back seat. If the children are walking, the number of adults will vary according to the children's ages--with three-year-olds, one adult to two children: with four- and five-year-olds, one adult to four children.

11. Plan again with the children before departure. Use the following checklist:

    a. Dress (button-up, shoes tied)
    b. Name tags (if used)
    c. Behavior on bus or in cars
    d. Courtesy while there
    e. Safety rules
    f. Everyone go to the bathroom

12. After the trip:

    a. Make sure parents sign volunteer sheet.
    b. Talk about the trip with the children.
    c. Plan and execute follow-up learning activities.
    d. Make your own evaluation of the trip.

        1. Were questions (formulated before the trip) answered?
        2. Were there other questions that could have been asked, but were not?
        3. Did the trip meet your objectives?

    e. Write thank-you letter to the host.

SAFETY CHECKLIST FOR TEACHERS PLANNING AN EXCURSION

		YES	NO
1.	Did you plan the trip carefully with the class and with all adults accompanying the children?	____	____
2.	Did you make arrangements for the children to get to their homes safely if the trip should extend longer than planned?	____	____
3.	Are the drivers licensed, competent and insured? Are the vehicles in good condition and insured?	____	____
4.	Did you instruct the children about their conduct in a vehicle? (No moving around once vehicle starts, no hands or arms out windows, no throwing things out windows, remaining in seats.)	____	____
5.	Do children have proper means of identification? (Badge, ribbon, I.D. card, buddy system, group leader, patrols.)	____	____
6.	Do you plan a roll call at various times during the trip?	____	____
7.	Do you have enough adults to supervise the group?	____	____
8.	Do you have a first aid kit with you, and a person trained in administering first aid?	____	____
9.	Did you double check to make sure all pupils going on the trip have signed permission slips on file?	____	____
10.	Did you inform your children to dress for the occasion and for the weather?	____	____
11.	Will there be sufficient time to make the return trip during normal attendance time?	____	____

		YES	NO
12.	Did you make it clear to the group ahead of time that if anyone should be separated from the group, all should meet at a certain time and at a designated place?	____	____
13.	Have you made it clear that you will not permit undesirable behavior during the trip?	____	____
14.	Do you know what to do in event of accident or illness while on the trip?	____	____
15.	Have you checked loading and unloading areas?	____	____
16.	Has special provision been made for handicapped pupils?	____	____
17.	Have pupils made a code of safety for use on field trips?	____	____
18.	Have you planned an evaluation of the trip from the standpoint of safety?	____	____

MEETING INDIVIDUAL NEEDS THROUGH MUSIC

Music activities have many purposes. It is the teacher's responsibility to develop and make available a variety of creative experiences to meet individual needs of children.

On the attached form, list the type activity, the need to be met, and the reason for selecting the activity for each type of child.

TO BE TURNED IN:

Your completed form.

Type Child	Activity	Need Met	Reason
Meticulous (concerned with staying clean)			
Withdrawn			
Non-Verbal			
Aggressive, Over-Active			
Skilled in Fine Motor Development			
Skilled in Large Motor Development			
Unskilled in Fine Motor Development			
Unskilled in Large Motor Development			

VALUES OF ACTIVITIES

Evaluate the five activities you completed in Learning Activity #5 according to the attached form.

TO BE TURNED IN:

Five completed forms on the activities.

VALUES OF ACTIVITIES

Activity Observed:_____

1. Of what value was this experience for the total development of the child? CHECK ONLY THOSE VALUES THAT THIS ACTIVITY WOULD PROVIDE FOR THE CHILD.

a.	Sensory experience	_____
b.	Exploration	_____
c.	Satisfaction and enjoyment	_____
d.	Self-expression	_____
e.	Manipulation	_____
f.	Emotional release	_____
g.	Exercise imagination and initiative	_____
h.	Good work habits	_____
i.	Learning experience	_____
j.	Skill and concentration	_____
k.	Eye-hand coordination	_____
l.	Harmony, rhythm and balance	_____
m.	Insight into own feelings	_____
n.	Development of large muscles	_____
o.	Development of small muscles	_____

2. Can you think of any other values that this activity could provide for young children? Please list.

3. For what age level do you think this activity is most appropriate? Why?

4. What variations of this activity could you use in your classroom? Please describe two.

   a.

   b.

EVALUATION OF

MUSIC ACTIVITIES IN THE PROGRAM

Visit a child development or day care center and observe its activities relating to music. Evaluate what you observed according to the questions on the attached form.

TO BE TURNED IN:

Your completed form.

MUSIC ACTIVITIES IN THE PROGRAM

EVALUATION

1. Did the music activities fit into the daily schedule in terms of active and quiet periods?

2. Did the activities involve the entire class, two or three small groups, one small group, or individual children only?

3. Were the children motivated? That is, did the teacher arouse their interest first?

4. Did each activity appear to be suitable to the developmental level of each child?

5. Did the teacher give needed help (as with how to handle tools), or enough structure to the activity, but not to the extent of unduly restricting creative expression?

6. Did the teacher use any direct guidance? Was it verbal or physical?

7. Did the teacher use any reinforcement techniques? Give exact quote.

8. Did the children appear to enjoy the activity?

9. Were they being creative? What evidence was there?

10. Were the children given an opportunity for exploration with the music medium?

11. Did the children appear to be getting satisfaction and enjoyment from this activity?

12. What other benefits can you name from this learning activity?

STORIES FOR MUSIC

Select three children's stories which contain music concepts. Read these stories to your class and evaluate each one according to the following evaluation form.

TO BE TURNED IN:

Your completed evaluation forms.

EVALUATION

CHILDREN'S BOOKS

TITLE:
AUTHOR:
CONCEPT:

	Fair	Good	Excellent
Was it interesting?			
Was its length appropriate (5 to 15 minutes)?			
Were the pictures simple and appealing?			
How well did it teach the concept?			

Your comments:

RHYTHM/MUSICAL INSTRUMENTS

Determine five rhythm or musical instruments which the children can make and use for music activities.

Plan and present the activity for making the instruments and follow-up activities for using the instruments. Write these on the standard CDA activity file cards.

TO BE TURNED IN:

Duplicates of all file cards and a sketch and written description of each instrument.

CHAPTER VIII.

SUPPLEMENTAL MATERIALS

MUSIC

SUPPLEMENTAL MATERIALS

BOOKS

1. Aronoff, Frances.
   Music and Young Children.
   New York: Holt, Rinehart and Winston, 1969.

2. Boardman, E. and B. Landis.
   Exploring Music: Kindergarten.
   New York: Holt, Rinehart and Winston, 1969.

3. Burnett, Mollie.
   Melody, Movement and Language.
   San Francisco: R & E Research Association, 1973.

4. Cherry, Clare.
   Creative Movement for the Developing Child.
   Palo Alto, California: Fearon Publishers, 1968.

5. Doray, Maya.
   See What I Can Do.
   Englewood Cliffs, New Jersey: Prentice-Hall, 1972.

6. Guttolph, Edna.
   Music Without the Piano.
   New York: Early Childhood Education Council of New York, 1966.

7. Haupt, Dorothy and Keith Osborn.
   Creative Activities.
   Detroit: Merrill-Palmer School, 1966.

8. Hildebrand, Verna.
   Introduction to Early Childhood Education.
   New York: Macmillan Publishing Company, 1971.

9. Landeck, Beatrice, et al.
Making Music Your Own: No. 1.
Morristown, New Jersey: Silver Burdett Company, 1967.

10. Landreth, Catherine.
Preschool Learning and Teaching.
New York: Harper and Row, 1972.

11. Leeper, Sarah, et al.
Good Schools for Young Children.
New York: Macmillan Company, 1974.

12. Lloyd, Norman.
The New Golden Song Book.
New York: Golden Press, 1966.

13. Moore, Shirley and Sally Kilmer.
Contemporary Preschool Education.
New York: John Wiley and Sons, 1974.

14. Read, Katherine.
The Nursery School.
Philadelphia: W. B. Saunders Company, 1971.

15. Sheeby, Emma.
Children Discover Music and Dance.
New York: Teachers College Press, 1968.

16. Smith, Robert.
Discovering Music Together: Early Childhood.
Chicago: Follett Educational Corporation, 1969.

17. Taylor, Barbara.
A Child Goes Forth.
Provo, Utah: Brigham Young University Press, 1975.

18. Taylor, Barbara.
When I Do, I Learn.
Provo, Utah: Brigham Young University Press, 1974.

19. Todd, Vivian E. and Helen Heffernan.
The Years Before School.
Toronto: Macmillan Publishing Company, 1970.

20. Vance, Barbara.
Teaching the Prekindergarten Child.
Monterrey, California: Brooks/Cole, 1973.

PAMPHLETS: MAJOR SOURCES

Bank Street College of Education
69 Bank Street
New York, New York 10011

1. Music With Young Children.
   #14.

Early Childhood Education Council of New York
Bedford Avenue and Avenue H
c/o Brooklyn College
Brooklyn, New York 11200

2. Music Without the Piano.

High/Scope Educational Research Foundation
125 North Huron Street
Ypsilanti, Michigan 48197

3. A Place to Make Music.

National Association for the Education of Young Children
1834 Connecticut Avenue N. W.
Washington, D. C. 20009

4. Living Music With Children.

5. What is Music for Young Children?

The Playschools Association
120 West 57th Street
New York, New York 10000

6. It's Fun to Teach Creative Music.